

ABSTRACT

Title of Dissertation: UNFOLDING: FOR MIXED ENSEMBLE

Juan Martín Gendelman, Doctor of Musical Arts, 2007

Dissertation directed by: Professor Lawrence K. Moss
School of Music

A growing interest in the theatrical side of musical performance has been the genesis of this dissertation. Although intended as a piece that should make sense musically (in a concert situation, that is) Unfolding was created as a multi-disciplinary work, where I have explored some of the ways in which a musical piece is perceived when put together with elements that belong to other artistic fields. Within the scope of this dissertation, those fields included Dance, the Visual Arts (represented by the live video,) Architecture, and Theatre (acknowledging here that, even though Theatre never played an active role in the development of the piece, different kinds of theatrical resources stand out when Unfolding is performed).

Some concepts were carefully treated throughout the creation process. The idea of considering Dancers and Musicians simply as Performers, and thus trying to make less obvious the division naturally imposed by their roles in the piece, was present at all times. Also, both composer and choreographer worked closely from the very beginning

of the project, in an attempt to achieve a balanced influence from each field over one another. Architecture was also very important from the beginning as both acoustical and visual characteristics of the hall (Dance Theatre at the Clarice Smith Performing Arts Center) shaped the piece. The video, on the other hand, was treated in a more complimentary manner. Its creation took place only after music and choreography had their final appearance.

Formally, the piece was originally conceived as a main development that starts after a Prelude and evolves through sections I, III, and V, being interrupted twice, in II, and IV. In reality, however, the mentioned development does not happen in a classical fashion. Instead, musical gestures and ideas unfold (hence the title) throughout I and III, reaching its highest point of tension shortly before the second appearance of the trumpet at the end of V.

Instrumentation was also planned early, trying to force different performance situations between dancers and musicians through the use of a different number of instruments on each section. Consequently, the piece starts with a solo that soon becomes a duet (in the Prelude), followed with a trio that becomes a quartet (in I, considering the percussion as only one part), continues as a quartet throughout III, and grows up to a septet (in V) and eventually an octet when the trumpet appears. At the same time, the solo of II and the duet of IV, which is compositionally an extension of II, interrupt the growing nature of the group. The abrupt appearances of the trumpet in II, and III, and its final emergence at the end of the piece, are treated as means of formal unity.

Because of the artistic nature of this project, its final conclusion may have many readings. As a composer, however, I have been taught by this experience that when

dealing with a multi-disciplinary work, the earlier the creators (composer and choreographer, in this case) start working together, the stronger and more organic the connections between the disciplines will be in the piece.

UNFOLDING: FOR MIXED ENSEMBLE

by

JUAN MARTIN GENDELMAN

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2007

Advisory Committee:

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ACKNOWLEDGEMENTS

Several people have been instrumental in allowing this project to be completed. I would like to express gratitude to Tzveta Kassabova, in first place, for sharing this creative journey with me. I would also like to thank dancers Sarah Anne Austin, Lillian, Cho, Yoko Feinman, and Sarah Levitt; as well as musicians Sarah Schramm, Evan R. Solomon, Justin Bland, Lee Hinkle, Scott Crawford, Sally Sarles, Benjamin Meeker, and Colin Chatfield; and conductor Shy-Luen Chen. Their enthusiasm and dedication was amazing and played a key role in the success of this project. Paul Jackson and Mustapha Amego were very important for the visual aspects of this work.

I want to acknowledge my advisor, Professor Lawrence Moss, and Professor Meriam Rosen, who were not only supportive, but also encouraged each and every idea we proposed; to Professor Thomas Delio for offering his sincere and objective feedback every time I needed it; and to Professor Robert Gibson for his unconditional support on the practical side of this project.

Special thanks go to my family, in Neuquen and in Rauch, whose love and understanding have been invaluable in every step of this journey.

Finally, I want to dedicate this work to my wife, Yanina, who has shown the greatest of all hearts, accompanying me throughout this effort, during the many months that this project lasted, during the several years that my studies have taken, and from whom I have learned more than from any score I have studied, any book I have read, or any class I have ever taken. Thanks!

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juan martin gendelman

unfolding

for mixed ensemble, dancers, and live Video

2007

a note about the premiere

Unfolding was composed between the month of October of 2006 and the month of February of 2007 as part of the dissertation project for the doctoral degree. Its premiere, which also included choreography, costumes, and live video, took place at the Clarice Smith Performing Arts Center's Dance Theatre, in the University of Maryland, College Park (United States), on March 29, 2007, and was immediately followed by three more performances.

Tzveta Kassabova created the choreography and the costumes. The live video was realized by Mustapha Amego.

Performers included dancers Sarah Levitt; Lillian Cho; Sarah Anne Austin; and Yoko Feinman; and musicians Sarah Schramm (flute/alto flute); Evan Solomon (B^bclarinet / bass clarinet); Justin Bland (trumpet); Lee Hinckle (percussion); Scott Crawford (percussion); Sally Sarles (viola); Benjamin Meeker (violoncello); Colin Chatsfield (contrabass).

The premiere was conducted by Shy-Luen Chen.

The duration of this piece, in its original version, was about 40 minutes.

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Instrumentation

Flute / Alto Flute

B \flat Clarinet / Bass clarinet

B \flat Trumpet

2 Percussionists

Viola

Violoncello

Contrabass

percussion

Vibraphone

Shakers (2)

Tambourines (2)

Suspended Cymbals (2)

Temple Blocks (set of 5)

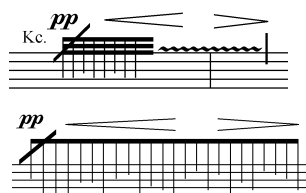
2 Bongos

4 Tom toms (small to large)

Bass Drum

With the exception of the contrabass, all instruments sound as written.

Notation

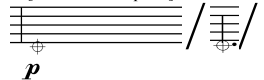


[fl. / a. fl. / cl.] Click random keys
as fast as possible,
avoiding repeated patterns.



[a.fl. / fl.] Lip pizzicato (should be always accentuated).

[Blow without pitch]



[fl. / a. fl. / cl.] Blow through the instrument without
producing pitched sounds.

Improvisation



[Tpt.] Improvisation during indicated period. Materials on page 17a may be employed as a starting point
in the improvisation, but the performer will be by no means restricted to them.

Unfolding

Prelude

Viola and Vibraphone

I - Out of Nothing

Alto flute, Bass clarinet, Viola, and Percussion

II - Detours

Percussion

III

Flute / Alto flute, Bass clarinet, Viola, Violoncello

IV - More Detours

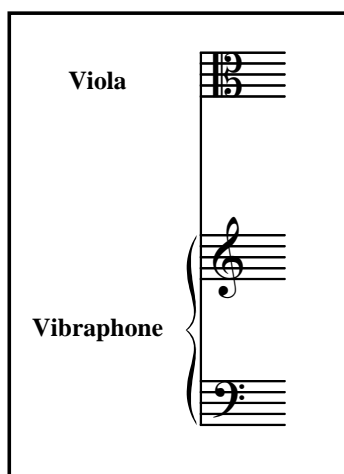
Contrabass and Percussion

V - Unfolding

Full group

Total duration: about 30 minutes.

Prelude



Viola

Vibraphone

The image shows a musical score for two instruments: Viola and Vibraphone. The Viola part is written on a single staff with a bass clef. The Vibraphone part is written on two staves, one with a treble clef and one with a bass clef, connected by a brace. The entire score is enclosed in a rectangular box.

Prelude

Lento ma liberamente (♩ = ca. 46-48)

Juan Martín Gendelman

Viola

Vibraphone

Vla.

Vib.

Un poco piu mosso e con misura (♩ = ca. 56)

Vla.

Vib.

Vla.

Vib.

Score in C.

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9

Vla. *p* *f* *ff/pp*

Vib.

Giusto (♩ = ca. 76)

12

Vla. *p* *mp* *3*

Vib. *mf* *cresc.* *f* *mp* *ff/p*

sul ponticello

* Slurs indicate pedal phrases.

14

Vla. *mf* *3*

Vib. *pp*

16

Vla. *f* *mp* *f p* *3*

Vib. *mp* *f* *mf*

18

Vla. *mf* *dimin.* 3 *pp* 5

Vib. *p* 5 *pp* 5

20 *Tempo I* (♩ = ca. 46-48)

Vla. *ff* [Soft mallets]

Vib. *p*

24

Vla. *mf* 5 6 *p*

Vib. *pp* [Bow] () () () ()

I

Alto Flute

Bass Clarinet

Viola

Susp. Cymbal

Percussion 1 Shakers

Tambourine

Susp. Cymbal

Percussion 2 Shakers

Tambourine

I

Out of nothing

29 ♩ = 76

Alto Flute

Bass Clarinet

Viola

Sus. Cymbal

Perc. 1 Shakers

Tambourine

Sus. Cymbal

Perc. 2 Shaker

Tambourine

arco *l.v.* [Brushes] *arco*

p *pp*

arco *l.v.*

p *pp* *mp*

35

A. Fl.

Key Clicks (*)

pp

Ad libitum

B. Cl.

[Blow without pitch]

p

Vla.

Cym.

Shkr.

Tamb.

p *mf*

p *mf*

Cym.

mf

Shkr.

Tamb.

* Click random keys as fast as possible, avoiding repeated patterns.

38

A. Fl. *pp* *Kc.* *p* *Kc.* *p* [Blow without pitch]

B. Cl.

Vla.

Cym. [Brushes]

Shkr.

Tamb. *p*

Cym. [Brushes] *pp* *mf* *pp* *mf*

Shkr.

Tamb.

43

A. Fl.

[B. w/o p.]

Kc.

pp

p

Key Clicks

B. Cl.

p

ff possible

Vla.

Cym.

Shkr.

Tamb.

p

mf

Cym.

p

f

l.v.

Shkr.

Tamb.

47

pp *p*

A. Fl.

B. Cl.

Vla.

Cym.

Shkr.

Tamb.

Cym.

Shkr.

Tamb.

5 5 [B. w/o p.] *f* Key Clicks Kc. *p* *mf*

pp

p

pp

p

3 3 3

3 3 3

p

p

51

A. Fl. [B. w/o p.] *ord. breathy* *ord.* *p* *p*

B. Cl. *Kc.* *p* *pp poss.* *mp* *p*

Vla.

Cym. *3* *3* *3*

Shkr. *mf* *p*

Tamb.

Cym.

Shkr.

Tamb. *p* *mf* *pp* *5* *5* *5*

55

Kc.

A. Fl.

sfz *p* *breathy*

B. Cl.

p *mf* *p* *con sordino*

Vla.

Cym.

Shkr.

Tamb.

Cym.

Shkr.

Tamb.

58 Kc.

A. Fl. *p* < *ff* *poss.* *p* *pp* < *mf* ³

B. Cl. *p* *pp* < *mf* ³

Vla. *pp* < *p* *pp* < *mf* ³

Cym. *arco* *p* < *mf* [Get ready for II]

Shkr. *p* < *mf* ³



Tamb. *p* < *mf* ³

Cym. *p* < *mf* ³

Shkr. *p* < *mf* ³

Tamb. *p* < *mf* ³

II

| | | | |
|-------------------------------|--|------------|--|
| Percussion (Drums) | | 2 Bongos |  |
| | | 4 Tom-toms |  |

to I.X.

* Beaming is only intended for easiness of reading. It does not represent accentuation.

****** Do not slow down at the beginning of each *accelerando*. Instead, continue the tempo of the previous beat and speed up from there.

71 *mp* *f* *mp*

72 *mp* *f*

73 *dim.* *mp* *f* *p* *mf*

74 *p* *mf* *p* *ff* *Improvisation*

75 *Tempo I* *pp* *f* *p* *pp*

76 *cresc.* *f* *p* *5*

77 *mf* *p*

78 *mf* *p* *f* *****

*** From this point on, all notes written as rolls (♩), shall be thought of in the context of the first tempo (♩ = 60).

The repetition of this section is *ad libitum*.

79 *mp* *f* *mp*

80 *pp* *mf* *p* *mf* *p*

81 *tempo giusto* (♩ = 60) *mf* *p* *f*

82 *mp* *ff*





83 *pp* *ff* *Improvisation* *ca. 10"*

84 *pp* *ff* *Improvisation* *ca. 5 - 8"*

85 *p* *Repeat until Dancer cues to stop.*

Attacca III

III

| | |
|---------------|---|
| Alto Flute |  |
| Bass Clarinet |  |
| Viola |  |
| Violoncello |  |

III

♩ = 76

Key Clicks

87

Flute / Alto Flute

Alto Flute

[B. w/o p.]

pp

p

mp

pp

breathy

pp poss.

Bass Clarinet

pp

p

pp

4/4

con sordino

Viola

pp

p

Violoncello

92

p

pp

breathy

pp poss.

p

95

p

p

pp

p

99

p

p

p

p

103

3

mf

p

fp

3

3

3

5

106

poco a poco -----

mp

pp crescendo ----- *mp*

3

3

3

3

5

3

3

3

109 *accelerando*

110 111 112

113 $\text{♩} = 96$ **Tempo I**

114 115 116

116

mp

pp *p*

117

pp *p*

118

119

mp

120

121

122

p *pp* *mf* *p*

pp

pp *poss.* *p*

Improvisation

125

pp *mp* *mf* *pp*

pp *mp* *mf* *p*

(Improv.)

128

mf

p

crescendo

(Improv.)

130

D

pp

p

senza sordino, sul ponticello

pp

p

f

p

(Improv.)

133

voce principale
con sord.

pp *p* *p* *mf* *pp*

pp *mf* *p*

pp *p*

136

fp *p* *mf* *f* *mp*

mf *f* *p*

pp *mp* *f* *fp* *p*

con sord.

poco a poco -----

139 Change to C Flute

mp *crescendo* *f*

p *mf*

stringendo -----

142

p *mf* *p* *f* *p*

5 *5* *5* *5* *5*

144 $\bullet = 104$ Change to Alto Flute

mf *p*

146 Tempo I

mp *p* *ff* *f*

f *pp subito* *ff* *f*

f *pp subito* *ff* *f*

150

Measures 150-151: This system contains measures 150 and 151. Measure 150 features a treble staff with a melodic line starting on a whole note, followed by eighth notes, and a bass staff with a whole note. Measure 151 has a treble staff with a melodic line starting on a whole note, followed by eighth notes, and a bass staff with a whole note. Dynamics include *f* (forte) and *p* (piano).

152

Measures 152-153: This system contains measures 152 and 153. Measure 152 features a treble staff with a melodic line starting on a whole note, followed by eighth notes, and a bass staff with a whole note. Measure 153 has a treble staff with a melodic line starting on a whole note, followed by eighth notes, and a bass staff with a whole note. Dynamics include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano).

155

mf *f*

p *mf*

157

mf *pp* *mf* *p*

mf *p*

Glissando

p

160 **E**

163

165 Lento $\text{♩} = 56$ Kc. Change to C Flute

Violin: *pp*

Bass: *pp*, *p*, *mf*

Piano: *pp*, *f*, *p subito*, *mf*, *p*

Piano (continued): *mf*, *f*, *p subito*, *f*, *diminuendo*

F

173 **Tempo I**

Musical score for measures 173-175. The score is written for four staves: Treble, Bass, and two lower staves (likely for a double bass or similar instrument). The key signature has one flat (B-flat). The tempo is marked **Tempo I**. The first staff (Treble) contains a melodic line with eighth and sixteenth notes. The second staff (Bass) contains a more complex line with triplets and sixteenth notes. The third and fourth staves (lower) contain sustained notes with dynamic markings *pp* and *p*, and some are marked *pizz.* (pizzicato). Measure 175 ends with a repeat sign.

Repeat from two to four times. Stop as soon as percussionist starts IV.

Musical score for measures 176-179. The score is written for four staves. The key signature has one flat. The first staff (Treble) starts with a dynamic marking of *p-pp*. The second staff (Bass) starts with a dynamic marking of *p-pp*. The third and fourth staves (lower) contain sustained notes with dynamic markings *p-pp* and *(p)-pp*. The score includes triplets and ends with a repeat sign in measure 179.

IV

Percussion

Tambourine

Suspended Cymbal

Temple blocks

Drums

- 2 Bongos
- 2 Toms
- Bass Drum

Contrabass

The musical score is presented within a rectangular frame. On the left, the word "Percussion" is written vertically. To its right, there are five staves. The first four staves are for Tambourine, Suspended Cymbal, Temple blocks, and Drums. The fifth staff is for Contrabass. The Drums staff is further divided into three sub-staves for 2 Bongos, 2 Toms, and Bass Drum. The Contrabass staff has a bass clef and a double bar line. The score is enclosed in a rectangular box.

IV - More Detours

180 $\bullet = 60$ $\text{♩} = \text{♩}$ 5

Percussion [Tambourine]

Contrabass

181

Tamb.

Tapping on the body of the instrument

Cb.

182

Tamb.

Cb.

183

Tamb.

Cb.

184

Tempo I (♩ = 60)

Tamb.

Drums

Cb.

[sticks]

p < > *pp*

ord.

p > *pp*

185

Drums

Cb.

p < > *pp*

p < > *pp*

p

tap

p > *pp*

pp < >

mf

mp

186

Drums

Cb.

crescendo

mf

p

pp

f

p

pizz.

187

Drums

Cb.

mp < > *f*

pizz.

f

mf < > *f*

sfz

188

Drums

Cb.

p \curvearrowright *f sfz* *sfz*

189

Drums

Cb.

pp \curvearrowright *mp* *p* \curvearrowright *mf* *p* \curvearrowright *f* *p* \curvearrowright *f* *mf*

pp \curvearrowright *mp* *p* \curvearrowright *mf* *ff*

battuto sempre (*)

(*) After hitting the strings, let them vibrate.

190

Drums

Cb.

f *ff* *f* *ff*

ord.

191

Drums

Cb.

p \curvearrowright *mf* *mf* \curvearrowright *f* *ff* *f*

192

Drums

Cb.

sfz *ff*

(*) An alternative to battuto, which indicates that the open strings indicated within the box should be struck by the bow, may be slapping the strings with the hand, letting them vibrate if ties are added after the box.

193 **H**

T. Bl.

Drums

Cb.

mp *f* *p* *f* *p* *f*

arco

p

194

Drums

Cb.

f

Gloss.

I

195

Drums

Cb.

p *crescendo* *f*

196

Drums

Cb.

p *sub.*

IV

197

Drums

Cb.

f

198

T. Bl.

Drums

Cb.

f

p

I

199

T. Bl.

Drums

Cb.

mf

mf

fp

f

200 [Sus. Cym.]

T. Bl.

Drums

Cb.

p

f

p

f

p

f

p

mp

f

mp

f

p

[T. Blks.]

201

T. Bl. *f* *p* *ff*

Drums

Cb. *ff* *mf* *ff* *f* tap tap and slap

202

S. Cym.

Tamb.

T. Bl. *f* [Sus. Cym.] *f* [Sus. Cym.] *f*

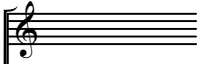

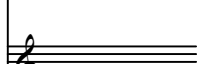

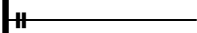
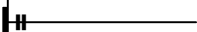
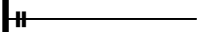



Drums *mf*

Cb. *ff* *f*

Improvise for about 10 seconds (based on this idea and switching between col legno battuto and left hand slapping), fading out, while percussionist starts improvisation on tambourine.

* These rhythms are to be performed on tambourine in random order. An alternative instrumentation of this could be the use of wood blocks and two (or more) suspended cymbals, scattered on stage.

V

| | |
|-------------------------------|--|
| Flute / Alto Flute |  |
| B^b Clarinet |  |
| B^b Trumpet |  |
| Vibraphone |  |
| Percussion 1 Perc. 1 | |
| Sus. Cym. (Tamb.) |  |
| | |
| Sus. Cym. (Tamb.) |  |
| Percussion 2 Perc. 2 | |
| Bass Drum |  |
| Conductor's Cue | |
| Viola |  |
| Violoncello |  |
| Contrabass |  |

V - Unfolding

(to LKM)

Sospeso ♩ = 70

203

Alto flute

Flute / Alto Flute

Clarinet

Trumpet

Vibraphone

Percussion 1

Sus. Cymbal

Sus. Cymbal

Percussion 2

Bass Drum

4/4 Sospeso ♩ = 70 | 2/4 | 4/4

Viola

Violoncello

Contrabass

8

mp *pp* *pp* *mp* *pp*

pp poss. *mp* *pp sub.* *pp poss.* *mp* *pp sub.*

con sordino *pp poss.* *mp* *pp sub.*

50

213

Fl. *pp* *< mp* *pp* *pp* *mf* *> pp* *p*

Cl. *mp* *> pp* *mp* *pp* *pp poss.* *pp* *< mp* *pp*

Tpt.

Vib. *arco* *pp* *mf* *p*

Perc. 1 *pp* *mf* *p*

Cym.

Cym. [Brushes] *p* *< f* *> p* *f* *l.v.*

Perc. 2

B. Dr.

Vla. *mp* *pp* *pp* *mf* *pp* *p*

Vc. *mp* *> pp* *mp* *pp* *pp poss.* *pp* *< mp* *pp*

Cb. *pp* *< mp* *> pp*

218

Fl. *< mf > p*

Cl. *pp mf pp*

Tpt.

Vib. *mf p mf p mf*

Perc. 1 *[Brushes]*

Cym. *p mf*

Cym.

Perc. 2

B. Dr.

Vla. *< mf > p pp p*

Vc. *p mf pp*

Cb. *p mf pp*

222

Fl. *pp* *p* *f* *p* *pp*

Cl. *p* *mf* *p*

Tpt.

Vib.

Perc. 1 *arco* *l.v.*

Cym. [Brushes] *p* *mf* *pp* *p* *mf*

Perc. 2

B. Dr.

Vla. *mp* *f* *p* *mf*

Vc. *pp* *mf* *p* *p*

Cb. *pp* *mf* *p* *pp* *p*

227 Change to C flute

(K)

Fl. 3 Improv. *mf* *p*

Cl. *pp poss.* *p*

Tpt.

Vib. [Mallets] *mf* 5 5 5 5

Perc. 1

Cym.

Cym. *pp* *p* *p* *mf* l.v. Tambourine

Perc. 2

B. Dr.

Vla. *pp sub.* *f* *pp poss.* *mf*

Vc. *pp sub.* *f* *pp poss.* *mf* *pp poss.*

Cb. *pp sub.* *f* I

231

Fl.

Cl.

Tpt.

Vib.

Perc. 1

Cym.

Cym.

Perc. 2

B. Dr.

Vla.

Vc.

Cb.

pp < *mf* *p*

mf *p* > *pp* *pp*

pp < *mf* *p*

p < *mf* *p* < *mf* > *p*

pp poss. < *mf* *p*

pp poss. *mf* > *p* > *pp* *p*

pp poss. *mf* > *p* > *pp* *p*

Cymbal

Detailed description of the musical score: The score is for measures 231-234. The Flute part has a melodic line starting in measure 232 with dynamics *pp* < *mf* > *p*. The Clarinet part has a melodic line starting in measure 232 with dynamics *mf* *p* > *pp* and a tremolo in measure 234. The Trumpet part is silent. The Vibraphone part has a melodic line starting in measure 232 with dynamics *pp* < *mf* > *p*. The Percussion 1 part is silent. The Cymbal part has a tremolo in measure 232 and a single cymbal stroke in measure 234. The Percussion 2 part has a melodic line starting in measure 232 with dynamics *p* < *mf* and a melodic line starting in measure 233 with dynamics *p* < *mf* > *p*. The Bass Drum part is silent. The Viola part has a melodic line starting in measure 232 with dynamics *pp* poss. < *mf* > *p*. The Violoncello part has a melodic line starting in measure 232 with dynamics *pp* poss. *mf* > *p* > *pp* and a tremolo in measure 234. The Contrabass part has a melodic line starting in measure 232 with dynamics *pp* poss. *mf* > *p* > *pp* and a tremolo in measure 234.

235

Fl. *p* \triangleleft *mf* *p* *pp*

Cl. *p* Improv.

Tpt.

Vib. Improv. (rhythmically similar to mm.150-153)

Perc. 1

Cym. *mp* *L.v.*

Cym. [Brushes] *p* \triangleleft *mf* *p* \triangleleft *f* *L.v.*

Perc. 2

B. Dr. [Sticks] *p* \triangleleft *f* *mp sub.* *pp*

Vla. *mf* *senza sord. pizz.* *pp*

Vc. *mf* *senza sord. pizz.*

Cb.

239

Fl.

Cl.

Tpt.

Vib.

Perc. 1

Cym.

Cym.

Perc. 2

B. Dr.

Vla.

Vc.

Cb.

mp *pp* *l.v.*

Improv. *pp*

$\frac{3}{4}$ $\frac{2}{4}$

248

Fl. *f* *mp* *pp* 3

Cl.

Tpt.

Vib. *mf* *p* *p* *f* *p*

Perc. 1

Cym.

Cym.

Perc. 2 *p*

B. Dr.

Vla. *f* *mp* *pp*

Vc. *senza sord. pizz.* 3

Cb.

60

255

Fl. *f*

Cl. *f*

Tpt.

Vib.

Perc. 1

Cym. Cym. *f*

Cym. *p* *mf* *f* *L.v.*

Perc. 2 *p* *mf* *f*

B. Dr. *p* *f*

Vla. *f*

Vc. *arco* *p*

Cb. *f*

259

Fl.

Cl.

Tpt.

Vib.

Perc. 1

Cym.

Cym.

Perc. 2

B. Dr.

Vla.

Vc.

Cb.

pp *mf*

pp *mf*

p *mf* *pp* *f* *pp*

p *mf* *p*

pp

Shaker

pp *mp* *p* *f*

arco

263 **M**

Fl. *p* *mf* 3

Cl. *p* *mf*

Tpt. *con sordino* *p*

Vib. *mf* *pp* *p* *f* *p*

Perc. 1

Cym.

Cym. [Brushes] *mf* *f*

Perc. 2

B. Dr.

Vla. *> p* III 3 3 3 3

Vc. 3 3 3 3

Cb. *arco* 3 3

267

Fl.

Cl.

Tpt.

Vib.

Perc. 1

Cym.

Cym.

Perc. 2

B. Dr.

Vla.

Vc.

Cb.

The musical score for measures 267-269 features a variety of instruments. The Flute (Fl.) and Clarinet (Cl.) parts are highly melodic, with the Flute playing a series of eighth notes and the Clarinet playing a more complex, syncopated line. The Trumpet (Tpt.) part is more rhythmic, featuring a series of eighth notes. The Vibraphone (Vib.) part is a steady, rhythmic accompaniment. The Percussion parts (Perc. 1, Cym., Perc. 2, B. Dr.) provide a steady, rhythmic accompaniment. The Viola (Vla.) and Violoncello (Vc.) parts are highly melodic, with the Viola playing a series of eighth notes and the Violoncello playing a more complex, syncopated line. The Contrabass (Cb.) part is a steady, rhythmic accompaniment.

270

Fl. *pp* *mf* *rit.* -----, 

Cl. *pp* *mf* 

Tpt. *mf* *p sub.* *pp* 

Vib. *mf* *p sub.* *pp* *mf* 

Perc. 1 

Cym. 

Cym. 

Perc. 2 

B. Dr. 

rit. -----, 

Vla. 

Vc. 

Cb. 

273 **Piu Mosso** ♩ = 76

Fl.

Cl.

Tpt.

Vib.

Perc. 1

Cym. *mf* *f* *mp* *f* Tamb.

Cym. *p* *mf* *mf* *f*

Perc. 2

B. Dr. *mf* *f*

3 **Piu Mosso** **5** ♩ = 76 **3** **5** **6**

Vla.

Vc.

Cb.

278

Fl.

Cl.

Tpt.

Vib.

Perc. 1

Cym.

Cym.

Perc. 2

B. Dr.

Vla.

Vc.

Cb.

p *ff* *mp* *ff* *mf* *2* *2* *2* *2* *ff*

Shaker

Cymbal [Sticks]

p *ff* *mp* *sub.* *f*

breve *breve* *breve* *breve* *breve* *breve* *breve* *breve* *breve* *breve*

6
8

68

69

291

Fl. *ff* *fp*

Cl. *ff* *fp*

Tpt.

Vib. *p* *f*

Perc. 1

Cym. *fff*

Cym. *mp* ⁴

Perc. 2

B. Dr. *fff* *p* ⁴ *mf* *mp* ⁴

Vla. *glissando* *ff*

Vc. *mp* *ff*

Cb. *mp* *ff*

71

304

(N)

Fl.

Cl.

Tpt.

Vib.

Perc. 1

Cym.

Cym.

Perc. 2

B. Dr.

Vla.

Vc.

Cb.

p

mf

crescendo

310

Fl. *mf*

Cl. *mf*

Tpt.

Vib. *f* 5 4:6 3:2 2

Perc. 1

Cym.

Cym.

Perc. 2

B. Dr.

Vla. 2

Vc. 2

Cb.

74

324

Fl. *mf* *p* *mf* *p*

Cl. *mf* *p* *mf* *p*

Tpt.

Vib. 4:6 3:2 *p*

Perc. 1

Cym.

Cym.

Perc. 2

B. Dr.

Vla. *mf* *pp*

Vc. *mf* *pp*

Cb. *mf* *pp*

333

Fl. *pp* *f*

Cl. *pp* *f*

Tpt.

Vib. *mf* *p*

Perc. 1

Cym. *mp* *f*

Cym.

Perc. 2

B. Dr. *mf* *f* *mp*

Vla.

Vc.

Cb.

The musical score is arranged in a system of staves. The top section contains the woodwind and percussion parts, while the bottom section contains the string parts. The woodwind parts (Flute and Clarinet) have dynamics of *pp* and *f*. The percussion parts (Vibraphone, Percussion 1, Cymbal, Percussion 2, and Bass Drum) have various dynamics and articulations. The string parts (Viola, Violoncello, and Contrabass) have dynamics of *mf* and *f*. The score is marked with measure numbers 333, 334, 335, and 336. A circled 'O' is present above the Flute staff in measure 336.

Allegro ♩ = 126

350

Fl.

Cl.

Tpt.

Vib.

Perc. 1

Cym.

Cym.

Perc. 2

B. Dr.

Vla.

Vc.

Cb.

f *ff*

mp *f* *mp*

354

Fl. *f*

Cl. *f*

Tpt. *mf*

Vib.

Perc. 1

Cym.

Cym.

Perc. 2

B. Dr. *mf*

Vla.

Vc. 3

Cb. *f* 3 3

Detailed description of the musical score: The score is for measures 354, 355, and 356. The Flute (Fl.) and Clarinet (Cl.) parts start in measure 354 with a forte (*f*) dynamic and a slur over a series of eighth notes. The Trumpet (Tpt.) part also starts in measure 354 with a mezzo-forte (*mf*) dynamic and a slur over a series of eighth notes. The Vibraphone (Vib.) part is silent. Percussion 1 (Perc. 1) and Cymbal (Cym.) parts are silent. Percussion 2 (Perc. 2) and Bass Drum (B. Dr.) parts are silent. The Viola (Vla.) part starts in measure 354 with a slur over a series of eighth notes. The Violoncello (Vc.) part starts in measure 354 with a slur over a series of eighth notes. The Contrabass (Cb.) part starts in measure 354 with a forte (*f*) dynamic and a slur over a series of eighth notes. The score ends in measure 356 with a final chord in the Cb. part.

357

Fl. *mp* *f*

Cl. *mp* *f*

Tpt.

Vib.

Perc. 1

Cym. *mp* *f*

Cym.

Perc. 2

B. Dr. *mp* *f* *ff*

Vla.

Vc. *crescendo*

Cb.

81

364 (8^{va})

Fl.

Cl.

Tpt.

Vib.

Perc. 1

Cym.

Cym.

Perc. 2

B. Dr.

Vla.

Vc.

Cb.

mf *p* *mp* *p*

3

3

3

83

382 *8^{va}*

Fl. *fff*

Cl. *fff*

Tpt. Solo *p*

Vib.

Perc. 1

Cym. *ff* *fff* *l.v.*

Cym. *ff* *fff*

Perc. 2

B. Dr.

Vla. *p sub.* *pp*

Vc. *p sub.* *pp*

Cb. *p sub.* *pp*

Q

388

Fl.

Cl.

Tpt.

Vib.

Perc. 1

Cym.

Cym.

Perc. 2

B. Dr.

Vla.

Vc.

Cb.

mf

f

p

p

87

398

Fl. *f* *ff*

Cl. *f* *ff*

Tpt. *ff* *sfz p sub.* *un poco rubato*

Vib. *f* *ff*

Perc. 1 *f* *ff*

Cym.

Cym.

Perc. 2

B. Dr. *ff*

Vla. *ff*

Vc. *pizz.* *f* *ff*

Cb. *f* *ff*

404

Tpt. *mf* *p*

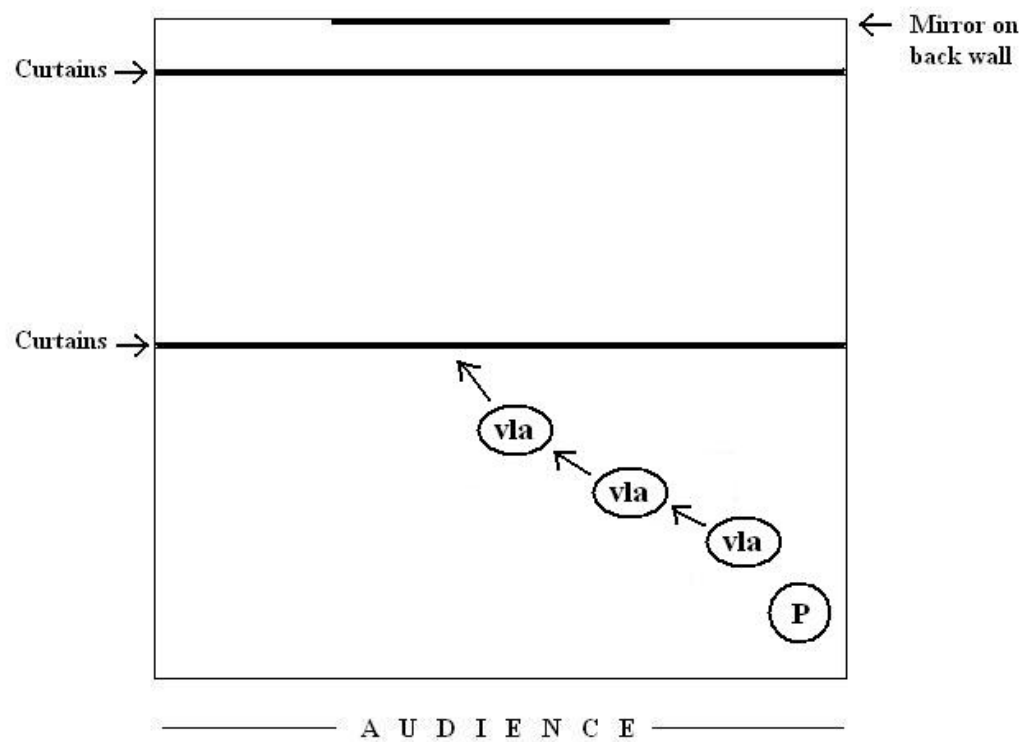
409

Tpt. *pp*

College Park
February of 2007

Stage Setting Plans

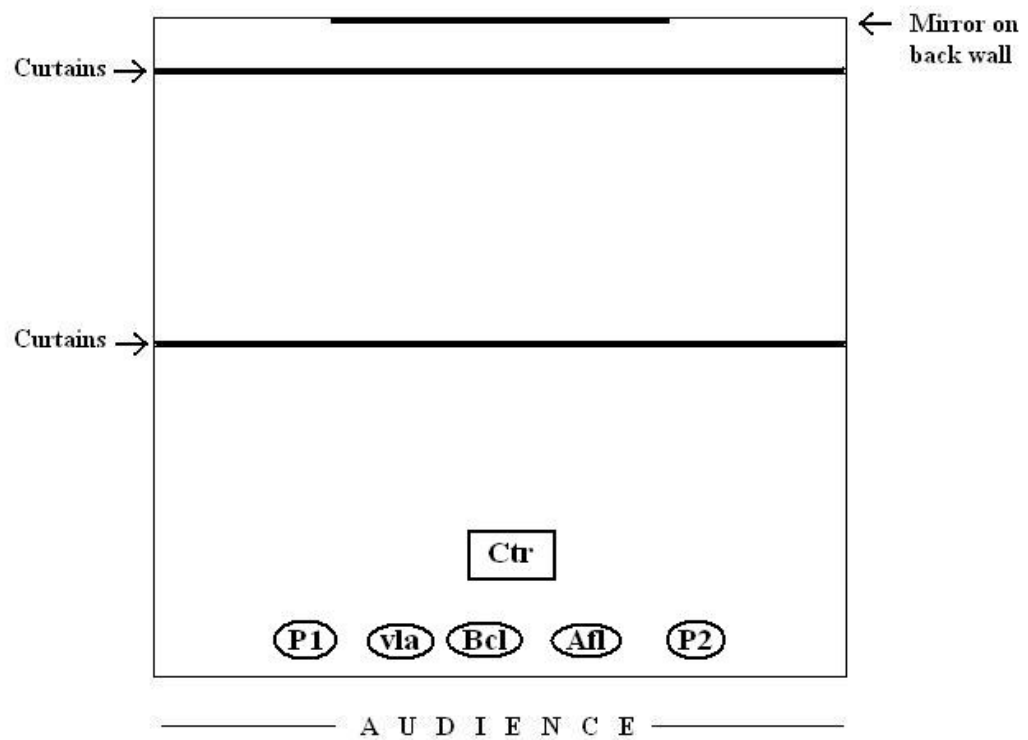
Prelude



vla = Viola

P = Percussion (vibraphone)

I



Afl = Alto flute

Bcl = Bass clarinet

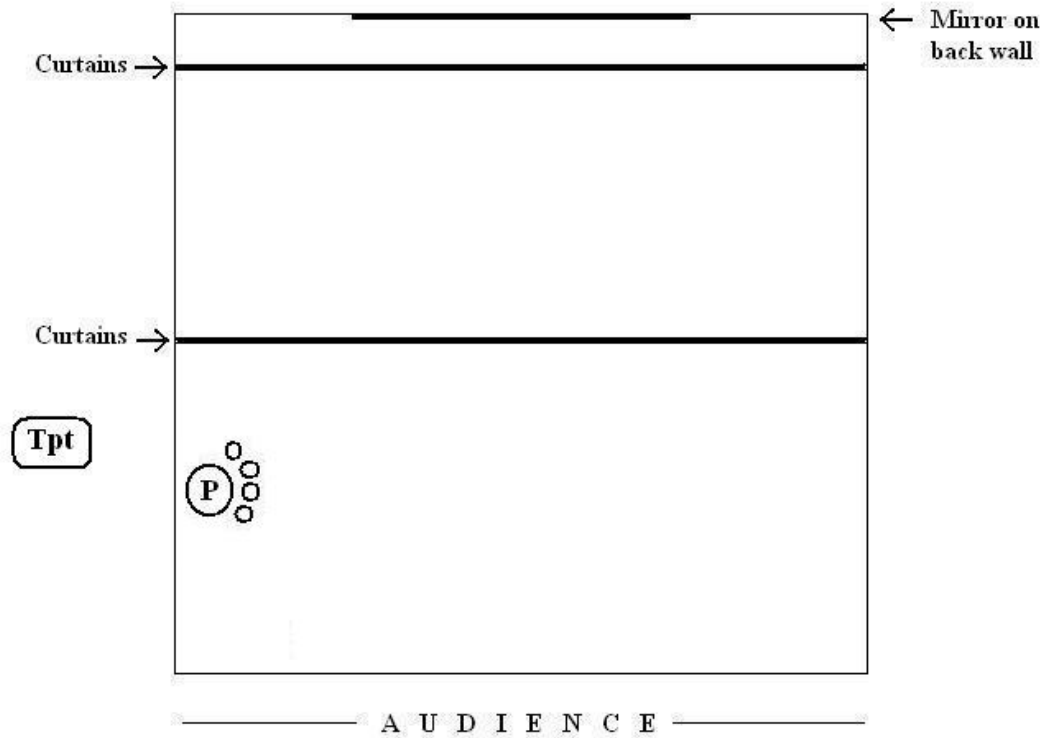
vla = Viola

vc = Violoncello

P1; P2 = Percussion

Ctr = Conductor

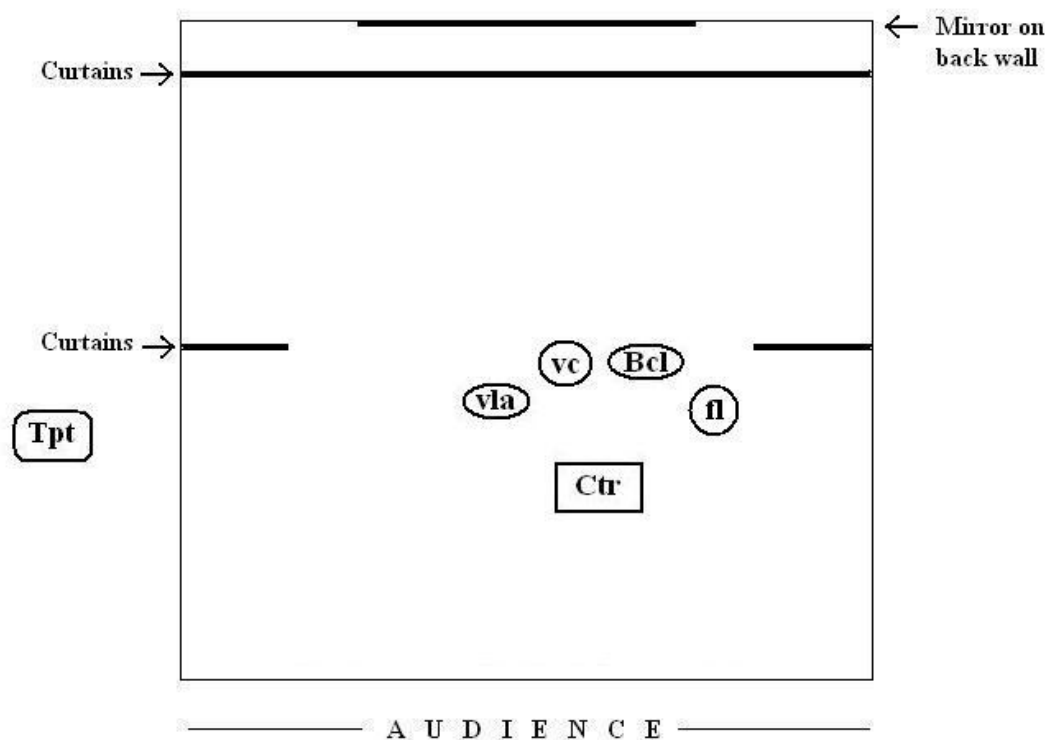
II



P = Percussion (Drums)

Tpt = Trumpet (off stage)

III



fl = Flute

Bcl = Bass clarinet

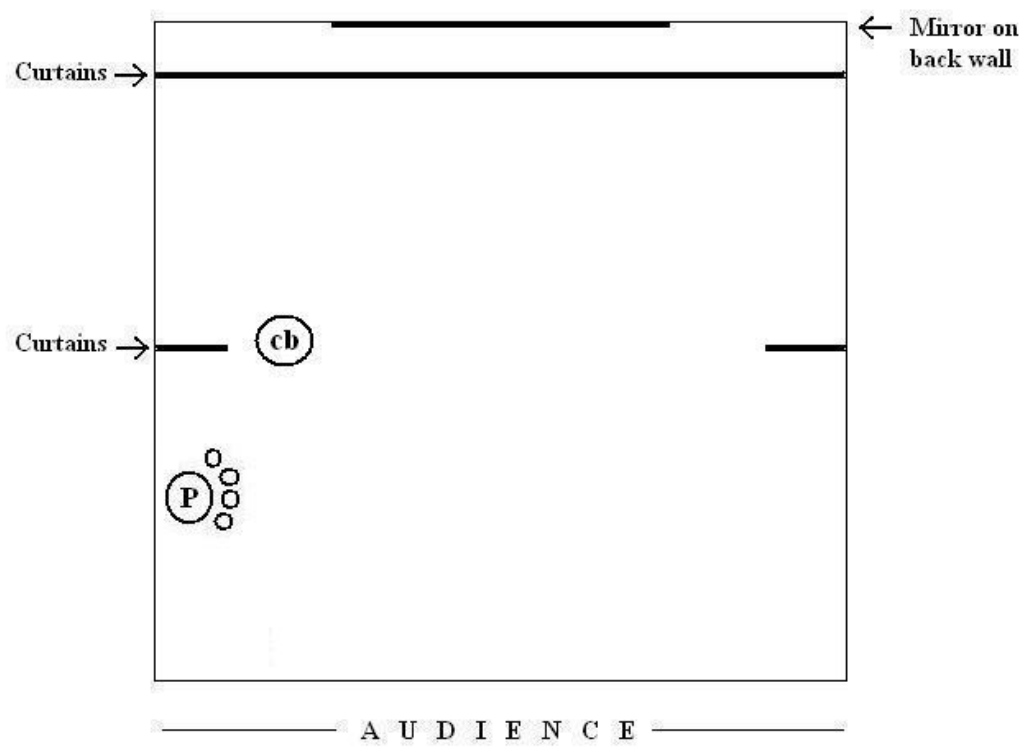
vla = Viola

vc = Violoncello

Tpt = Trumpet (off stage)

Ctr = Conductor

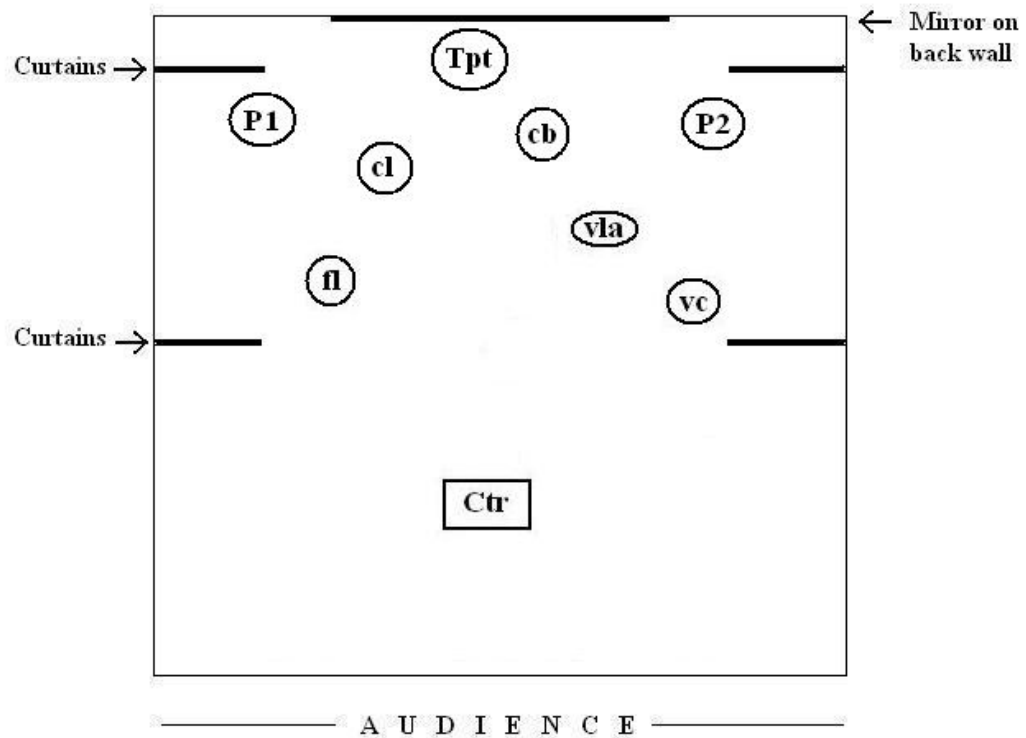
IV



Cb = Contrabass

P = Percussion

V



fl = Flute

cl = clarinet

Tpt = Trumpet

vla = Viola

vc = Violoncello

cb = Contrabass

P1; P2 = Percussion

Ctr = Conductor